

MCA

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VOLUME I

NUMBER III

A
Quarterly
Publication
from
the
Massachusetts
College
of
Art
Alumni
Association.



photos by Michael P. Lynch

Top: Phillip Sullivan, Chair,
Board of Trustees,
President O'Neil and
Chancellor Jenifer
Right: "Triplets"
by Lauren Osmolski ('89)
Terra Cotta and Metal
Bottom: Chancellor Jenifer and
President O'Neil
Left: The President's Installation



WILLIAM F. O'NEIL OFFICIALLY INSTALLED AS NINTH PRESIDENT OF MCA

The audience of 400, family, faculty, staff, students, college presidents, alumni/ae, friends and distinguished guests, was hushed. Dr. William O'Neil stood at the podium prepared to be sworn in. Facing him was Dr. Franklyn G. Jenifer, Chancellor of the Board of Regents of Higher Education, who would lead him through the Oath of Office. "Repeat after me," intoned Dr. Jenifer, "I, state your name, do solemnly swear..." "I, William O'Neil, do solemnly swear..." repeated Dr. O'Neil. "That I will do everything that Chancellor Jenifer tells me to do..." continued Jenifer. "That I...(pause)... (look of just having been hoodwinked)..." Within a second, the entire audience was roaring with laughter.

Jenifer, a man of intelligence and humor who is respected by his peers in the State's educational system, has been at odds in recent months with the College presidents over several issues. This was his chance, he mused later, to get at least one of them officially committed to him. Obviously, the presidents have been listening very carefully to him and they are finely tuned to "subtle" phrases. So, it didn't work, but O'Neil's and the audience's response indicated their appreciation of him.

To large degree, this exchange encapsulated the mood of the day which began with a brunch in the Trustees' Room, followed by a formal procession to the auditorium for the ceremony and ended with a reception in the 11th Floor Tower Gallery (which features an exhibition of faculty work marking the occasion). There was appreciation for the solemnity of the ceremony which served to highlight the importance of a new presidency as perserving a continuity with the past thoughtfully blended with the hopes for a strong future. There was great warmth and respect for Dr. O'Neil, who has already clearly demonstrated his devotion to



maintaining MCA as a first-class educational institution. And, as indicated, there was much joy and good humor. Many kind words were spoken about Dr. O'Neil on this day. But the true meaning of the ceremony perhaps was best expressed by him:

"I have been fortunate to be an observer in the creative activities that typify our curriculum; to watch the intense passion of students who must display their work for public critique, rather than to passively submit work to one professor as is model in most colleges; to observe the dedication of these students, their desire for approval, their loyalty to their art, to each other, and to the arts in general. This passion and dedication of the students is uplifting and makes the hard work of the faculty and staff worthwhile. . . . (I)t is with a great deal of pride and belief in the traditions that have supported Mass Art's accomplishments in the past, and a great deal of energy and optimism for its continued growth and success, that I willingly accept the challenge to work with you to insure a strong future for the College."

photo by Xiao-Jun Hu



SHAWMUT BANK HOSTS MCA STUDENT EXHIBITION

For the second year, Shawmut bank has invited a number of students to exhibit their work in the main lobby of the bank's corporate headquarters on One Federal Street, Boston. This year's show will begin on April 25 and run through May 23. The show will include the work of 25 students from 3-D, 2-D and Design.

Shawmut Bank has been a strong supporter of the College over the past two years. Through Elizabeth J. Wilczak, Vice President of the Capital Markets Division who serves as a member of the MCA Foundation Board, Shawmut supported the 1987 Opening of the All School Show and was a corporate sponsor of the 1987 MASSART Awards.

It was at the opening of the 1987 All School Show that Larry Lynch and Jan Young-Cross of the Corporate Communications Division conceived the idea of exhibiting student work in the bank's lobby. According to Larry and Jan, the bank received rave reviews for the show which was held in March. We believe that this year's show will be equally exciting, and we hope that many of *Perspectives* readers will take the opportunity to both visit the show and thank Shawmut for their support.



A MESSAGE FROM LEE DOLIBER

Dear Alumni/ae:

Welcome to the third issue of *Perspectives*. It is hard to believe that my first year in office is almost over, and it's time for my "State of the Association" message (doesn't that sound Presidential!)

Last Spring, once a full Board of Directors was in place, we were faced with so many "loose" ends that it seemed an almost impossible task. It was obvious that we would only be able to resolve a few key issues in the first year. It was our opinion that by choosing major issues we would be instrumental in building a foundation for future boards.

Our first resolve was to find a vehicle to communicate with the alumni/ae. The result was *Perspectives*. This newsletter, alone, occupies the time of fifteen alumni/ae volunteers, four of whom serve on the Board of Directors. *Perspectives* is our most visible achievement. An achievement that we constantly receive compliments about. For that we thank you . . . however for those of you who have put off sending a kind word to the staff . . . DO IT. Their only compensation is your appreciation of a job well done - and your input! (Well done more than once, I might add).

As I said, *Perspectives* is the Board's most visible achievement. The lasting foundation we have been working on is amending and expanding the Operating Guidelines of the Association. Altogether too often the work of previous administrations is lost in a morass of meeting notes and committee reports. The Operating Guidelines will be our legacy to the Association. Every policy, every committee, each development of this new Association has been incorporated into the Guildlines as a permanent record.

The not so visible aspects of the revitalized Association are the presence of alumni/ae in the daily activities of the College. Representatives of the Association participate on the Board of Trustees and on the Board of the Foundation. A committee of alumni/ae, headed by Jim Warner ('84) is developing a new identity for the school. Jim, chairing another committee, was also responsible for the Association's 100th identity. Brian MacFarlane ('83), a faculty member, will be exhibiting during Commencement Week in conjunction with the Graduating Students' Show. And, on April 8, the Association was the official host of the opening reception for "*Surviving Vision: The Art of Iri and Toshi Maruki*", which followed the conferring of honorary degrees on the Marukis.

We also should be quite proud of our performance to date in the Annual Fund. Alumni/ae are responsible for over 50% of the funds raised to date. That money will go to good use. As the school continues to improve the quality of higher education, MCA consistently graduates some of the best artists in the country. It is a heritage of which we can be proud.

Speaking of proud . . . during the commencement ceremonies this year, the Alumni Association will honor two of it's members: Bill Gunn ('45) and Ruth Surdez ('23). I am sure that you will concur with honoring them as Distinguished Alumnus/a if you read the "Alumni/ae Highlights" in the last issue of *Perspectives*. I extend a personal invitation to each of you to attend Commencement and participate in the activities. It promises to be an event-filled two days with our Annual Meeting, a number of reunions, the Graduating Students Show, and the usual Commencement insanity (See the calendar for schedule of events). Please let us know if you plan to attend, and we can make arrangements for you to rendezvous with other alumni/ae.

With the start of a new year, officially kicking-off our 100th Anniversary at the Annual Meeting (May 25), I would like to welcome Jim Fitts ('71) to the Association's Executive Committee. Jim has been elected by the Board to serve as Vice-President/President-Elect.

To complete my State of the Association message, i want to close with our goals for the next year. The 100th Anniversary promises to contain something we all do very well . . . party! It is also going to take a lot of organizing. The Board has formally activated a Membership Committee. The Committee is chaired by Pat Waggoner ('81) and includes Jim Fitts, and Karen Daley ('76). This committee, with the help of other Board members, will be seeking volunteers for specific programs. I encourage your support. Volunteering for one program does not obligate you for life! Our goal is to involve as many alumni/ae as possible, thereby minimizing the commitment of any one individual or group. Additionally, participation by a cross-section of alumni/ae will ensure

that we are addressing the needs of the entire population of the Association.

We are also endeavoring to "clean-up" our mailing list. Even after so many issues of *Perspectives* we still have a number of "undeliverable" mailing addresses. If you have names or even better the address, of alumni/ae who aren't receiving the newsletter, please get in touch with the Office of Alumni Affairs.

Hope to see you at the Annual Meeting,

Lee Doliber

Lee Doliber ('72)
President
MCA Alumni Association

A MESSAGE FROM PRESIDENT O'NEIL

This is an historic time in the life of the Massachusetts College of Art. Our community, after 115 years of existence is about to have a student residence facility! Our first residence hall is presently scheduled to open in late 1989 or early 1990. This event will mark for us the first time we will be able to fulfill our statewide mission and serve students from all of the Commonwealth, as well as offer some residence facilities to out-of-state students.

In addition to the dormitories, our campus is also planning for state support of a major capital building development plan that will need, over the next 10 years, approximately \$50 million to complete. This modernization is already underway, and when completed, will give us studio, art, and academic facilities matched to the quality of our faculty and curriculum offerings.

The College has also recently acquired three new buildings that formerly housed Roxbury Community College. These buildings will also be altered to meet student service and academic needs, which will include additional dormitory space expanding on the new dormitory mentioned above. The additional buildings will eventually provide student center space, along with new galleries and new academic space. The facility will also house our expanded freshman study efforts known on campus as the "Core Program".

MCA is on the move, but more remains to be done to insure that adequate funding is appropriated and allocated for the various projects already planned.

I will continue to keep you posted as these plans develop; plans which will greatly enhance our physical facilities and offer a great deal to the continued growth and quality of our already remarkable institution.

William F. O'Neil

William F. O'Neil
President



A TOAST TO VOLUNTEERS

On Monday, March 28, the Office of Alumni Affairs and Development and the Alumni Association hosted a volunteer Reception for the already and soon-to-be volunteers. It was a fun evening, with many committed and curious people ready to help out in many capacities with the work of the Association. Some alumni/ae found old classmates, and all made new friends. Representatives from the Communication Arts Exhibit, Newsletter Committee, Annual Fund Phon-a-thon, Membership, Reunion Committee, and Career Resources Office were present to answer questions and sign up volunteers. If you missed this event and would like to join in and volunteer, check off the appropriate box on your alumni/ae update form, or call the Office of Alumni Affairs and Development, and the appropriate representative will be in touch with you! Thank you.

Please note that the First Night photographs that appeared on the front page of *Perspectives* Winter Issue were by T.J. Norris.

LETTER FROM THE EDITOR

Dear Friends,

The newsletter staff (all alumni/ae volunteers) has grown steadily since the last issue; and we've filled several of the empty positions. Some of our alumni/ae are even working on articles through the mail! Clearly the MCA community is happy to have *Perspectives*, and more importantly, to be in touch.

Our plans at *Perspectives* are to bring you news of MCA, important issues in the art community, and put you in touch with colleagues and friends. We're off to a great start, and it's snowballing! Letters and updates from alumni/ae are pouring in, letting us know what they want to read, giving us names of classmates, and keeping us up to date on themselves.

We've got so many very accomplished MCA-ites! I only wish we had the space to feature them all.

To sum it up, it's been a lot of work (and fun too!) for the dedicated people on our staff and the Alumni Association to bring you *Perspectives*. And, we're committed to continuing a new tradition.

It's been a great year. Unfortunately, this third issue is the last of the school year. We'll be back in the Fall with lots more great coverage, including the Associations 100th Anniversary celebration.

Keep the mail coming!

See you in September.

Sincerely,

Judith Gorgone

Judith Gorgone
Editor

PUTTING THINGS INTO PERSPECTIVES . . .

Perspectives is a quarterly publication of the Massachusetts College of Art Alumni Association.

Regular columns will include: reports from the Presidents (College and Alumni Association); News and Notes; College Departmental News; and Calendar of Events, Exhibitions and Seminars. *Perspectives* will publish, as interest and space dictate, articles of both general and specific interest, illustrations, humor, notices of events, awards, exhibitions and anything else that will keep the vast Mass Art community informed and in good cheer. *Perspectives* belongs to you, the reader. You are invited, and encouraged, to submit your comments and contributions.

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DEADLINE FOR NEXT ISSUE:
September 8, 1988



Robert L. Bertolli

A LOOK AT THE PAST

by Robert Bertolli ('33)

Mr. Bertolli was President of MCA from 1958 to 1969. He has contributed this article about memories of his years spent at MCA.

When I went on to the stage in the new and beautiful Longwood Building Auditorium to receive my degree from President Charles Newell it would have been wild of me to imagine that 25 years later I would go up those very same steps to become president myself. By this time I was fully aware that MCA was the only state art school in the country and the first to offer art instruction to talented students from the general citizenry. For 125 years, education, fine arts, industry, business and the culture of the nation are happily indebted to the thousands of alumni/ae of MCA.

On the morning after the festivities and commotion of my inauguration, I went to my office and there - under the stern unsmiling gaze of Walter Smith's huge portrait - I came to my senses. There was work to do! (The portrait was soon removed to be replaced by a cheerful abstraction by Professor Lawrence Kupferman and a brilliant water color by Professor Charles Demetropoulos).

The administration of the school consisted of president (who was also State Director of Art Education), his executive secretary, and a dean whose office was buried under admission and record keeping.

The students were, as they always are, exciting, talented, and a real challenge to faculty and administration. Those in Art Education received the degree of B.S.Ed. and all others received a diploma from their respective departments. As far as I could see, with very minor changes in the curriculum, all students were fulfilling degree requirements. After full re-accreditation by the NEASSC and the NASAD we were granted authority to award the BFA to those students who had satisfactorily completed the requirements of the other departments.

Now - since all students were on a fully accredited degree program - MSA was, in fact, MCA. Again petitions to the Legislature took time but we finally became Massachusetts College of Art.

In 1963 we celebrated the 90th anniversary of the founding of the College with a Celebrities Series attended by many alumni/ae. Included in the series was "an Evening with Cornelia Otis Skinner" a memorable concert by D. Thomas Hardison, a nationally renowned pianist, visits to studios and classes by successful alumnae topped off by a brilliant fashion show by MCA's Fashion Department. At Commencement we awarded two Honorary Doctorates of Fine Arts (MCA was the first state college to be empowered to grant honorary doctorate degrees). One of these degrees was bestowed on Walter Piston, a former student who has gone on to be one of America's leading composers, and whose work was being performed by the Boston Symphony. The second degree went to Charles Marshal Robertson, Dean of the College of Art at Pratt Institute, and President of the National Art Education Association. Dr. Robertson delivered the Commencement Address.

It became painfully obvious that the Longwood Building was too small to house the necessary expansion of all departments and to admit even a reasonably number of qualified applicants. We were frustratingly frozen by lack of space. We were permitted to start a search for a new site. For ten years I became an irrepressible real estate sleuth. Finally, with the ideal site of former Boston State College, MCA is able to forge ahead with space and budget assured.

We lived through threats to sell our Longwood site to a hospital, to join MCA to Boston State College or the University. (Any of these events would have been a flagrant disaster and the prospect gave the administration, faculty, students and alumni/ae many anxious moments).

Now MCA is in an optimum site to pursue it's unique and eminent purposes. Under it's new and enthusiastic president, Dr. O'Neil, all augurs well..

The frequent question, "What does the President do in his office?" will have to answered by Dr. O'Neil - the problems are forever new and constant.

THE CLASS OF '68, An Early Report, Twenty Years After

By Wm. Andy Meier ('68)

Our class was comprised of more that 100 people. Where did they go and what did they do upon graduation in 1968? I'm in the process of finding out.

As a group we have not been the most forthcoming with information about ourselves. The computer list for the class of 1968 is less than half complete. Invalid addresses, duplication of names and addresses, names without addresses as well as the many missing names have all ravaged the list. I have begun to update some addresses, obtain names and addresses from other alumni/ae and find still others in various white page directories. Gradually the list improves. With steady good fortune and help it will be contemporary and represent half the class. That would be quite an achievement!

As it is now, I can cautiously state that 50% of us are not located. About 38% are in the Eastern half Massachusetts, 6% are outside of New England; and, 5% are elsewhere in New England. Also, California and New York, each boasts two of us. Florida and Washington (state) each has one.

Many of those who responded to my search (12 as of March 12th) wrote very interesting, warm, perceptive and hilarious things. All information from the class of '68 will reach all the known members of it. This will be done through *Perspectives* or me, or both.

The following people have responded to the Alumni/ae-of-'68 questionnaire I sent to them on or after February 22 of the year: Susan Doucette (Art Ed.), Suzanne Taylor Frizzell (Art Ed.), Catherine "Kate" Pike Keleher (Fashion Des.), Wm. Andy Meier (Paint&Illus.), Richard "Dick" Hannus (Paint&Illus.), Ann Pember (Fashion Des.), Marcia Ann Eastman Congdon (Art Ed.), Peter E. Sylvia (Indust. Des.), Ralph L. Hamilton (Paint&Illus.), and Jane Gallant Alonzi (Art Ed.).

1968 was an incredible year, a pivotal one for us and the nation. Due to my History background (U.Mass '82), I believe that it is useful for MCA and the Alumni Association to learn what happens when one of its graduating classes goes out into such a time of tumult and crisis. I will continue to compile and update the information as it comes in.

If you are of the class of '68, or know someone from it, please see to it that you or they consider filling out the questionnaire. Also important is supplying any information on the list of names below. This is a freshly compiled list. Use your white pages if you can. Send the information to me, Wm. Andy Meier ('68), PO Box 41, New Lebanon, NY, 12125. Thanks!

The following is a list of class of '68 member whose location is unknown: Mark Alexander, Jacques Auger, Diane H. Bailey, Cortlandt Bellavance, Richard Boucher, Edith Burton, William Carroll, David Cerrtani, Manuel Chrisostom, Ralph Collins, Kathleen Cooper, Gail Cosman, Ronald Costa, Diane Dwyer, Theodore Ek, Rose Gavrilles, Aleta Goldstein, James Gordon, Joan Groves, Michelle Harrington, Patricia Jennings, Lynne Johnson, Marion Johnson, Ingrida Mangulis, Michaelae Nicoll, Valerie Norkus, Judith Olson, Gertrude Perlman, Holly Phillips, Paul Prescott, Robert Pruitt, Muriel Saipe, William Sargent, Angela Sciaraffa, Robert Shelton, Patricia Smalley, Regina Smitas, Robert Smith, Patricia Spencer, Denise Tuff, David Urbanus, Frances Ursini, Nancy Van Der Pyl, Gregory Vines, William Vinci, Joyce Wells, Sandra Wesolowski, Ronald Wilson.

1988 GRADUATING STUDENTS and ALUMNUS TO EXHIBIT

From May 4 to June 3, Bryan McFarlane's paintings and drawings will be exhibited in a one person show at MCA's North Hall Gallery. The exhibit will be in conjunction with the MCA Graduating Students' Show (the Alumni Associations' newest members!). Bryan McFarlane ('83), 2-D alumnus of MCA, has received a great deal of recognition recently with shows at the Institute of Contemporary Art in Bostn, the Museum of Fine Arts in Boston, and an exhibit coming up in London, England this Spring. He is a part-time member of our 2-D faculty, as well as Assist. Professor of painting at the College of the Holy Cross in Worcester. McFarlane's complex, highly colorful, multi-layered compositions recall Caribbean and African unusual traditions. A catalogue will be produced encompassing his works with a narrative by Edmund Barry Gaither, Director of the Museum of the National Center of Afro-American Artists. The opening receptionfor the Graduating Students and McFarlane Shows will be on Wednesday, May 25, from 6:30 to 8:30 pm. in the North Hall Gallery, following the Alumni Association's Annual Meeting. North Hall Gallery hours are: Monday-Friday, 10:00am-6:00pm; and Saturdays 11:00am-5:00pm.



WHERE HAVE ALL THE YEARBOOKS GONE?

A recent inventory by Karen Wall and Rick Manzi of the MCA Library Archives dating from 1873 to the present has indicated a large number of missing MCA yearbooks. Do your part to preserve the history of MCA! Help the library complete it's Yearbook Archives. You can either donate your yearbook to the library or loan it to be photocopied. The following yearbooks (if they were produced?) are missing (do you have any clues?): 1888 to 1916, 1918, 1919, 1922, 1923, 1929, 1951 to 1957, 1959, 1969,1971, 1973, 1974, and 1977 to 1988. If you can help out, please send your yearbook or information to the attention of Paul Dobbs, Registrar, MCA, 621 Huntington Ave., Boston MA 02115, or call 232-1555, ext. 243.

GOOD OL' TIMES!

1988 Marks the 100th Anniversary of the MCAAAA!

In the Spring, Fall and Winter issues of *Perspectives* we will celebrate the 100th Anniversary of the Alumni Association by bringing you articles related to the last century at the College.

Share the good times! *Send us photos of you and your classmates from your years at MCA, anecdotes, or anything else you would like to share.*

If you would like to write or research an article let us know!



FROM WHEN WE WERE YOUNG(ER) . . .

As a student, one thinks that graduation will never arrive. But then the great day closes in, much faster than expected, and there are so-o-o-o many things to do. Looking for work. Getting ready for graduate school. Shutting down studios. Reviews. All of a sudden we need (want?) more time.

Especially to return our already overdue library books. But, somehow not everything gets taken care of. "We'll mail the books back soon." And time goes by . . .

So, why not do it NOW. Return those overdue books (with or without the dust they've collected over the years) so other students and alumni/ae can benefit by them. It also saves the College from buying replacements instead of new books.

A book is a terrible thing to waste.

ARTISTS RESOURCE GUIDE

The Artists Foundation has published the 1988 Artists Resource Guide to New England Galleries, Grants and Services. The book contains over 650 gallery listings, over 100 grant sources for artists and valuable information on Art Council and Foundation Services throughout New England. The Guide is 325 pages, and cost \$10.95. It can be purchased at the Artists Foundation office in the Transportation Building, 8 Park Plaza, Boston. For further information, call 617-227-ARTS.



Toshi and Iri Maruki at the Honorary Degree Ceremony;

Iri and Toshi Maruki;
Iri and Toshi Maruki.



PBS FILM ON MARUKIS NOMINATED FOR ACADEMY AWARD

The Film "*Hellfire - A Journey From Hiroshima*" was nominated for an Academy Award. The one-hour documentary is about the murals created by Iri and Toshi Maruki, internationally acclaimed artists from Japan. The Marukis, 87 and 76 respectively, have, for the past forty years, painted extraordinary murals depicting the tragedy and suffering of humanity.

On Friday, April 8, the Marukis received Honorary Degrees from MCA in recognition of their artistic and educational achievements. For the first time in the United States, six of the Marukis' murals are on public exhibit at the North Hall Gallery. The exhibit will be on display through April 28.

Alumni HIGH LIGHTS

THERON CAIN ('16) RUTH KINGMAN CAIN ('14)

by Linda Johnson

To commemorate the 100th Anniversary of the MCA Alumni Association the Newsletter Committee came up with an idea to write an article about MCA's oldest living Alumnus/a. It was thought that through this person a chronicle of past events which encircle and formed the individual, would also bring to life the history of the College. The honor was directed towards Theron Cain ('16). Mr. Cain taught Drawing, Landscape, Architecture and Perspective at MCA for 34 years before retiring as Associate Professor in 1957. At 94 years old, Mr. Cain lives at The North Hill Retirement home in Needham, MA. While interviewing him there it was brought to light that Ruth Kingman Cain ('14), Theron's wife, is in truth, MCA's oldest living alumna. Henceforth the couple will be recognized with distinction as MCA's Oldest Living Alumnus/a on record.

Ruth, who also resides a North Hill, at 96 years old. At the College she earned a teaching certificate. She was determined to pursue her career even though her father, who thought it was critical for his 3 daughters to receive an education, believed art was impractical. She began her career as a teacher cadet in Somerville. Ruth was offered a position as assistant teacher from an associate in the Alumni Association at Framingham Normal School, now Framingham State College. In 1918, Miss Kingman, began teaching art in the Milton Public Schools where she remained for 7 years.

Ruth and Theron married in 1925. Mrs. Cain thought she would have to stop teaching because of the rules against married teachers. A progressive principal at Thayer Academy in Braintree offered her a position where she taught until her first child was born (Ruth was then 39). When their 2 children were grown, Ruth returned to college and earned a Master's degree in Rehabilitation Education from Boston University.

During the 1930's Mrs. Cain served as Secretary/Treasurer to the Alumni Association of the Massachusetts School of Art. It was under her direction that the celebration of the 50th Anniversary of the Alumni Association was held in 1938. Through her pioneering efforts the Council on Aging was established in Weymouth, MA, an organization which she chaired in the 1950's. Ruth's own artwork took the form of fabric stenciling and textile design.

Since Theron retired, and up until November 1987, one of his occupations has been landscape painting. This was precisely his aim while at Massachusetts Normal Art School. However, he saw little likelihood of earning a living at it. The best plan (he thought) was to become a landscape architect and paint in his spare time. A chance contact landed him a job with the office of Olmstead Brothers, the premier landscape architecture firm in the nation. During his first year there, World War I broke out and there was a call for landscape architects to help survey and map Army cantonments. Theron volunteered at the site of Camp Devon, Ayer, MA. Later, he worked for the infantry intelligence department, which gave him experience with surveying from a plane. Theron was still state-side when the Armistice was signed.

Mr. Cain next worked as an illustrator. He returned to MNAS as a post-graduate student in the teaching department. By year's end he obtained a job as Supervisor of Art in the Falmouth Public Schools System. While shopping in Boston, he ran into a former classmate who extended an invitation to a gathering at the school. The president, Royal Bailey Farnum, offered Theron a temporary position as a teacher of perspective, to fill a vacancy created by an unexpected resignation. The year was 1921. There he remained, devoted to his career as a faculty member, until his retirement in 1957.

During those years, he gained stature as head of entrance examinations by establishing objective measurements for drawing. His efforts were aimed at correcting what appeared to be subjective judgement on the part of the examiner which determined who was accepted into art school. His work was published in the "*American Journal of Psychology*" in 1943. For several years he was listed in "*Who's Who in American Art*" and "*Who's Who in the East*." He hoped that his methods of measuring drawing ability would become widely adopted by art schools all over the world. However, times changed, accurate drawing became unimportant and realism in art was no longer the mode.

Helen Potter('60) had Theron Cain as an instructor of Perspective and Drawing. She remembers a formal, dignified instructor who always wore a lab coat. In perspective class, Theron demonstrated perspective methods on the blackboard. Students would follow his directions, reproducing from the boards, while he walked around checking every student's work to make sure they had done it correctly. Theron was strict and very methodical in his teaching which makes it easy for Helen to remember perspective techniques 30 years later.

In drawing class he shared his love for pastels with students. Theron was an expert in color mixing. He taught a soft mixing method that focused on form and distance unlike techniques utilized today. Ms. Potter says the results were amazing. In class everything was taken very seriously. Consequently, students felt a worth and satisfaction from the artistic discipline. In the Fall they went on sketching trips to the Fenway. Seriousness prevailed even in transit when students walked in two straight lines. Theron's sincere dedication to art made a lasting impression on the students.

Theron also put his stamp on the Commonwealth by initiating zoning laws and establishing recreational land for the public. He became a popular member of the town boards spearheading civic planning. Theron was a visionary because he saw the importance of urban planning and the preservation of open spaces.

Theron and Ruth have focused their lives on art; lives which span nearly a century. They are truly a progressive couple who have made numerous contributions as artists. With a lifelong dedication to the arts, it is to all our benefit to exemplify their spirit, intensity and goals.

Editors Note: As we were going to press, we were deeply saddened to learn that Ruth Cain passed away on March 25, 1988. Theron Cain's grief was surely great, for a week later, on April 2, Mr. Cain also passed away. We all extend our deepest sympathy to the Cain family. Mr. Cain requested any gifts may be made in his memory to the Royal Bailey Farnum Scholarship Fund of MCA Alumni Association.



Top to bottom:
Ruth and Theron Cain (1985);
Ruth and Theron Cain (1925);
Theron Cain (1964).

ALUMNI ASSOCIATION ANNUAL MEETING
*Ringin*g in the Association's 100th Anniversary

25 May
3:00-5:00pm: 35th and 50th Reunion gathering on the 11th Floor. Greetings from President O'Neil before touring the facilities,(all alumni/ae are welcome).

5:00-6:30pm: Association's Annual Meeting and Awards Ceremony, Tower Auditorium

6:30-8:00pm: Opening Reception for Graduating Students (our newest alumni/ae!) and Brian McFarlane ('83) Shows, North Hall Gallery.

26 May
10:00am: Conovocation, Tower Auditorium

1:00pm: Commencement and Distinguished Alumnus/a Awards, Gym Building

3:00pm: Cookout and Celebration!, courtyard

All Alumni/ae are invited and encouraged to attend these events!
Call 232-1555 ext. 258 for more information. See You All There!

The Masachusetts College of Art Foundation and the College are supporting the Alumni Association with funding for the publication of this newsletter.

YOUR COMMENTS PLEASE!

We've had 3 issues of *Perspectives* to date, and now we'd like some feedback. If you have a subject or an issue you'd like us to cover; know of an interesting alumni/ae for our Alumni/ae Highlights; or, have an idea for a column, let us know! It's your paper. It can be a gossip column or an information source, or both. The choice is yours. Send us your comments along with your Alumni/ae Update form, or write a note to the attention of the editor.

THE MCA INTERN PROGRAM

The Internship program at MCA has expanded enormously over the past two years. We have placed 55 students in internship positions during 1987-88 academic year. These internships are, in most cases, worth 3 credits and are oftentimes paid \$5.00 to \$6.00 per hour. The minimum requirement is 10-15 hours per week in a *supervised* learning environment. As alumni/ae of MCA, it would certainly be helpful if you considered using MCA students as interns in your company. The experience is an extremely valuable enhancement to the educational process and a preview of their future employment. If you are interested in participating as a Host Supervisor for MCA interns, please contact Deborah McCarthy, Internship Coordinator, at The Office of Career Resources at 232-1555, ext. 387.

MISSING ALUMNI/EA!

Due to moves and changes through the years, the records of the MCA Alumni Office are extremely incomplete. If you keep in touch with classmates or other alumni/ae, ask them if they're getting *Perspectives*. If not, send us their names and addresses (please include their year of graduation, if possible). It's important to us that *ALL* alumni/ae receive *Perspectives*. Use the Alumni/ae Update Form or call the Office of Alumni Affairs, 232-1555, ext. 258.

GET YOUR ALUMNI/AE I.D.!

Picture yourself at Mass Art (again).

All alumni/ae of Mass Art are eligible to receive an alumni/ae Identification Card. This I.D. (renewable annually) entitles you to many of the privileges granted to students, faculty and administrators: use of the library, athletic facilities, bookstore discounts and discount admittance to performances and events held on campus.

Remember: you are an alumnus/a if you completed one year of full-time study at Mass Art.
Call (Ext. 258) or stop by the Office of Alumni Affairs to arrange to get your I.D. soon.

Alumni H I G H L I G H T S



DAVID ROSE '31 & '34
MCA Eyes of This Century

by Wm. Andy Meier ('68 & '73) U.Mass ('82)

To those of us who know the golden age of courtroom illustration reportage, both nationally and internationally, David Rose is a pillar of that age. During the past two decades David Rose has been known as an accomplished painter-printmaker who was also one of the breed of artist-reporters who sketched some of the most famous news events and trials of our times. Self-described as, "*a raw lad from the Chelsea ghetto*", he says he owes "*a tremendous debt to MCA instructors like Messers O'Donnell, Majors, Philbrick and Andrews,*" among others. He refers to his reportage as "*bearing witness to the passion and action of my time.*" This includes, (a partial list, mind you), Viet Nam, Civil Rights, Cold War Espionage, government corruption (Watergate, "Pentagon Papers"), cult excesses, the Delorean trial, the Israeli-Lebanonese War, the Gilmore execution and the trials of Patricia Hearst, Claudine Longet, Roman Polanski, Wayne Williams and (especially) Klaus Barbie, the "Butcher of Lyon".

David graduated from the drawing and painting department in 1931. He went back for his BSC in art education in 1934. In this period, the Great Depression was at its lowest point. As a student he began peddling his illustrations and cartoons to little magazines and newspapers. Upon leaving school, David continued these endeavors until called by the then new and risk-taking Walt Disney Studio. There he worked on such landmark animation achievements as, "*Snow White*", "*Pinnocchio*" and "*Fantasia.*" There, he "*drew continuity sketches, learned how to stage action and compose scenes for dramatic camera angles.*" World War II saw him as a "soldier-artist" working with Col. Frank Capra in his Signal Corp Pictorial Unit. David mentions all this in a seemingly casual way. What better places to be an artist in those years?!

After the war he served as an art director in ad agencies, film and TV studios (ABC, NBC). Painting and printmaking continued throughout this period (from his student days onward) in his spare time. The staff position at NBC led to the courtroom assignments. Now he "*freelances completely, for any news organization on the other end of the phone.*"

To list all the exhibitions, collections and awards of this man, who refers to himself as "*forgotten, abandoned alumnus, far from home on the other side of the USA,*" would take up quite a bit of space. I'll try to be comprehensive yet brief.

Extensive gallery exhibits in California (Judai Collection, Mandeville, Gorman, Zeitlin and Talisman Galleries); the Unger Gallery, Mercer Island, Washington; and, the Mirsky Gallery in Boston. The Museum exhibits include the Magnes Museum (CA), Brooklyn Museum, the Metropolitan (NY) and the Citadel in Jerusalem. University and library exhibitions include; Univ. of California at Domingues Hills and U.C.L.A., Chicago Institute of Fine Arts, our own Boston Public Library, and the Mount San Antonio College (CA). Other exhibits include the All California Print Exhibition, the Boston Art Club and the Boston Society of Independent

Artists. Needless to say California, Boston and Israel have benefitted most from David Rose.

The awards, over 30 of them, include two medals from the Art Director's Club of L.A., War Department commendations for WWII "soldier-artist" work and a TV Emmy Nomination for the "Pentagon Papers" trail courtroom sketches.

As for collections, it seems that Israel has benefitted the most. Aside from being in collections in California and the U.S.A.F. in the Pentagon, David is represented in Israel Museum, Jerusalem, the Bialik Museum, Tel Aviv and the Ain Harod Museum.

As a student David Rose admired the 19th century artists of illustrated weeklies, especially Winslow Homer and his work during the Civil War. David says that it made him feel as though "*I was born a hundred years too late, after the advent of the camera.*" He proved that wrong in courtrooms here and abroad.

The scope of the work of David Rose is immense. I have not reported all of it. I can only indicate just how much there is. There is one area of Mr. Rose's work that, for him and myself, sums up his achievement. Indeed, it crowns them. This is the 200 drawings and sketches done at the trail of Klas Barbie, the reputed sadistic Butcher of Lyon.

David sent MCA and *Perspectives* some newspaper articles from that trail and his participation in it as courtroom artist-reporter. In them he says "*everything I'd done prior was preparation for those two (trial) months... It was a tremendous emotional experience. In all my career I've never been so moved.*" Rose is a native of Boston but his parents were Polish Jews. All but one relative in Poland perished in the Holocaust. He said, "*I kept thinking of my family and relatives.*" He also noted that most of the witnesses were Polish Jews.

Using pens, colored pencils and felt tip pens ("portable, will not spill") he says of his 200 sketches and drawings that , "*the only visual records were the artist's records, and I felt a burden of responsibility...I was trying to record a great human event...I felt that here, at last, all my skill counted for something.*" I believe that David Rose then felt the weight of human history on his shoulders. He was not just observing. I felt something of that historical significance in the summer of 1977. In July,I visited Dachau, the concentration camp memorial outside Munich. It was powerful, sad and compelling. Despite my prior studies of European, German and Jewish history, I felt as though I was only observing it. Dachau is a sanitized museum yet one can learn much there. In September I visited the Hall of Remembrance in Jerusalem. "*Ha Yad Vashem,*" the Memorial to the Holocaust.

It was in that place, where no millions were tormented and slaughtered, just remembered, that I felt Dachau...and Auschwitz and Sobibor and all the other man-made hells. The courtroom in Lyons, France also where no multitude died, was Ha Yad Vashem for David Rose. Well done, David. We thank you.



Top to bottom:
David Rose at the Klaus Barbie Trial;
On the Israel-Lebanon war front;
Klaus Barbie Sentencing;
Prosecutor Pierre Truche at the Barbie Trial;
Klaus Barbie in his bullet-proof high security enclosure.

A C l o s e r L o o k A t O u r F i r s t 1 0 0 Y e

THE SCHOOL SONG

Written by Emma A. Hopkins 1889

The Normal Art Forever

Hail! Hail! Hail!

The Normal Art forever!

Crowned through years with loyalty's
endeavor,
Cheer! Cheer! Cheer!

From Thee we would not sever!
Hail! Hail! Hail! Each passing year.

To our land a gospel Thou art bringing,
All Thy clear traditions now are ringing,
Messengers of taste and beauty winging,
Parent School, we speed Thee on Thy way.

Hail! Hail! Hail! etc.

From the time of earliest foundation,
Thou hast been a welcome habitation,
Filling all with lofty inspiration.
Distant schools send greetings back today.

Hail! Hail! Hail! etc.

See Thy loom and its bright pattern gleaming,
With fair names and honor it is teeming,
Life with Thee becomes of richer meaning,
Loyal hearts pay tribute here today.

Hail! Hail! Hail! etc.

White the banner on Thy pathway guiding,
Blue the seal of constancy abiding,
Strong the arm whatever may betide Thee,
Normal Art, we speed Thee on Thy way.

Hail! Hail! Hail! etc.

-E. A. H. (MNAS, 1889)

Charles M. Carter
Instructor in Public
School Work (1885)



Front Steps,
Newbury St. (1887)



Class B Studio (1887)

Charles E. Newell (1938)
President (1929-1938)



Arthur Corsini
Instructor (1948)



Painting Students (1912)



The Fencing Club (1937)



Mary E. Murray (1890)

Illustration (yearbook 1939)



Illustration (yearbook 1937)

Door Handle (1954)



Everyone is welcome to send in
snapshots of good ol' times
and events connected with
MCA history!



Illustration (



Ella Munsterberg
World History of Art Specialist (1949)

Robert Spellman (1972)
Student



Robert L. Bertolli (1960)
President (1960-1971)



Charles O. Duke
President Teacher Education (1960)

Lee Doliber (1966)
Student



William F. O'Neill
President (1987-)



Tom Ohara
Instructor (1965)



Jack Nolan
President (1972-1986)



Basketball Team (1960)



Gordon L. Reynolds (1949)
President (1939-1957)



Otis Philbrick (1954)
Acting President
(1945, 1951 & 1958)



Terese Angeloni
Student (1970)



Freshman Class
Brookline Ave. (1960)



Paula Zankowski
Student (1970)



Fredrick Johansson
Student (1970)



k 1951)

D e p a r t m e n t a l N e w s

Design Department

by Meg Hickey, Chairperson

In this issue of *Perspectives* I'd like to introduce our alumni/ae to the newest area of our department: Design with Computers. Some of you may remember that about 8 years ago we started to offer courses in computer graphics. The first class started in PCE and featured (that is one, count them) machine for 30 people taking the class. Obviously, with this machine-to-person ratio, the class was largely a survey and demonstration course, sort of a "coming attractions."

Over the last few years, bit by painful bit, we've been gradually acquiring hardware, software and people who know how to use them, so that I am now able to report that the attractions have finally come! We are now teaching with a one-machine-to-one-person ratio in all of our classes, thanks to the recent capital outlay, various special grants and some donations.

The Computer Arts Learning Center currently consists of 14 Amiga 500 color machines with 8 more arriving this term; 6 NEC machines with Targa Systems; 2 image digitizing stations; 4 Macintoshes; 2 Lisas; 12 Apple IIs; 8 Quadex typesetting machines; and, a Cubicomp, with a host of peripherals and software.

The Design Department offers 10 different computer courses covering introductory topics in design with computers, computer graphics/ 2-D and 3-D applications, serial images with computer, computer design programming, illustration with computers and electronic publishing. Although other departments use the computer labs, the design department is by far the heaviest user, with roughly 150 students each term taking courses night and day.

Our computer faculty consists of Dorothy Krause and Tony Noah specializing in 2-D application, Jennifer Hall specializing in 3-D applications, Olobukonola Esuruoso teaching introduction and animation methods, and Les Silverman teaching Electronic Publishing. The Director of the lab, Hubert Hohn, also kindly volunteers his services to teach computer graphic programming. Hu deserves special thanks from the Design Department because he has written volumes of special software for our faculty to use as teaching tools, such as a typographic grid program for letterform design and an RGB color kit of programs for demonstrating the special properties of phosphor color.

We are also grateful to Neil Leonard, Assistant Director, Diane Fogg and Ginny Sandman, in the Macintosh and Typographic areas, and Ron Wallace ('77), in the Targa lab, for their help in curriculum development and technical back-up for the design classes. Jim Weiner and Brian Williams have been extremely dependable and competent senior lab monitors.

The design computer faculty had a very successful show at the Bam Gallery at Ogunquit, ME, last summer, with a series of related workshops and lectures. Hubert Hohn had a one man show in the Compton Gallery at MIT, finishing in March. Dot Krause and her work, featuring the history of computer graphic, has been on cable TV, and Dot had a one woman show at the College last Winter. Jennifer Hall has been showing her work in Texas at the Women's Caucus for Art. Buki Obobukonola has just received a grant to teach environmental design to inner-city students, using computers.

We are very proud of the efforts of these faculty members, and I, as Chair, particularly appreciate the amount of work that is required for each of them to keep current in a field that is changing daily.

During the process of hiring for computer graphic instructors, I have found that there are plenty of portfolios containing work which requires a fair degree of computer knowledge, but there are not many people who also demonstrate real design sensitivity. Finding faculty who combine design and computer abilities has been difficult, and we are very fortunate to have built up the group we now have.

My dream for our computer labs has been to see quality work emerging, and that is now starting to happen. We have debated the issue of whether to have a computer graphics major, but always we come back to the point that basic design training must be given in order to use the computer effectively as a tool. Use of the computer as a skill is not sufficient for producing quality design work, so our approach has been to offer the widest possible variety of computer design electives to amplify the basic training in graphics, illustration, architecture or industrial design. Our approach seems to be working; we are seeing an increasing variety of computer projects in all areas, and every term the work gets better.

Reviews will be upon us soon, we hope some of you will come and visit at that time. We will publish the review schedule in mid-April, so give our wonderful secretary, Terry Vergakes, a call at ext. 346 and she will have the details. We'd love to see you!

Office of Career Resources

The Office of Career Resources is looking forward to its Fall Semester 1988 Seminars. All three seminars will be presented by Mass Art alumni/ae and promise to be both popular and challenging. We have persuaded Christopher Valenti of Simon & Schuster to do his seminar on *Publishing: Opportunities and Careers for Artists and Designers*. Don Carter, well known illustrator and mural artist has agreed to do a lecture entitled *Mural Painting and Illustration: Experiences and Opportunities*. Don will also touch on his interesting and absorbing work as courtroom artist and illustrator for the Boston Police Department. We are also fortunate to have Mary Jones, who is Marketing Director at Interleaf, and, before her graduate work, Art Director of Annapolis Publishing in Maryland. Mary will present *An Overview of Career Possibilities for the Fine Artist and Designer in the Field of Computer Graphics*. Dates on these seminars are yet to be finalized. Please call the office for confirmation.

"Student Professional Day: A Look into the Future" has been postponed. Alumni/ae who are interested in volunteering in this project, geared towards career clarification and discussion, should call Margaret Johnson (232-1555 x384) as soon as possible. We are interested in hearing from alumni/ae who are willing to be career advisors on Professional/Career days or have any suggestion for this venture. We are always looking for new and innovative ways to facilitate smooth transitions for our graduating students. This program, which is still in the formulative stages could perhaps run as a one day career conference. Keynote speakers and small group interest sessions would cover a variety of subjects from artist lawyers discussing legal aspects of the art fields, entrance methods, to careers in design, fine arts, art education, filmmaking and other media. Hopefully, with the help of our alumni/ae, we will structure the program as an educational career vehicle to better prepare our graduates for the "outside" world. **Alumni/ae we need your help!**

The listing of Alumni/ae "Mentors" is growing! Please help us by calling and adding your name to the group of artists, designers, teachers, art administrators, etc., who are willing to do this service for the College. Students *need* to draw on your experience and knowledge, to work on their career planning and investigation. The plan is to list names and telephone numbers to be called upon for information and/or encouragement.

Art Education Department

by Diana Korzenik

Dear Alumni/ae: Did **you** attend Saturday Studio? For *fifty-ish* years, the Art Education Department has hosted and staffed the Saturday Studios. For many alumni/ae, it was their first taste of MCA.

Though we don't know the exact year of it's beginning, we estimate that this year's students are approximately the fiftieth to complete the program.

To celebrate this landmark, we plan to exhibit art of *Saturday Studios Alumni/ae*, along with our current Saturday Studios Students. The exhibition opening is Saturday morning (of course!) April 30th at 11:00 at the Trustees Room of the Tower Building.

All Saturday Studio Alumni/ae are welcome to exhibit and to view the exhibit.

Art Education and Museums

With legislation and funding expanding in the domain of Museum Education, MCA has expanded its training opportunities. We now have an option within Art Education called *Museum Education*. In this program, students study artistic development from both the making/studio perspective and from the viewers' responses to looking at art. The Museum Education option offers courses, *Psychology of the Viewer* and *Museum Curriculum*, along with state-approved teaching preparation courses. Museum Education students thus are eligible for State Certification, if they elect a ninth semester that includes Student Teaching. The Museum Education undergraduates are required to minor in Art History.

Presently we have students at many museums: The Institute of Contemporary Art, The Fogg, Children's Museum, Brockton Art Museum, Worcester Art Museum, Museum of Fine Arts, Cape Cod Museum, Danforth Museum, Peabody Museum, Jamaica Plain Art Center, The Gardner, and Portland Museum. These students may be there on interships, special projects, or doing observation/research.

Within the Masters Program advanced students have done their thesis in museum education research and find themselves sought-after as staff on these museums' education departments.

The growth of this area within the Art Education Department is largely due to faculty recognition of this domain and to Dr. Abigail Housen, Director of Graduate Art Education. We hope alumni/ae involved with museum education will contact us and find ways we can add you to our network of collaborators.

Diana Korzenik, stepping down after fifteen years as Chair of Art Education, has curated an exhibition "*Drawn to Art -Fruitlands 1988*" on nineteenth century art education for FRUITLANDS MUSEUMS, Harvard, MA. The exhibit, open from May 13 to July 31, 1988, draws on child art, student art, and/or amateur art from several New England Museums. It includes two MCA student portfolios from 1874-1876, not on view since their display at the Philadelphia Centennial in 1876.

MCA's Program of Continuing Education is organizing an Alumni/ae Day, Sunday June 26th at 2:00pm, for a lecture by Dr. Korzenik and a viewing of this exhibition. Call continuing Education for further information: 232-1555 x610.

Visting Artists
LATINOAMERICA DESPIERTA;
Art, Literature and Identity in Latin America Today
by Rachel Weiss ('80)

The cultural and political trajectories of Latin American history in recent decades have experienced a phenomenal acceleration in rate of development and fundamental changes. As Latin America "awakens" from its colonial heritage, the arts are emerging as one of the most immediately responsive areas of societal expression. As Dore Ashton has pointed out, "... these artists share a difficult postcolonial situation of relatively recent origin. It is not too much to say that they speak for the insulted and injured, and that in their intense intellectual struggle to define themselves they perform a historical catharsis that will have enormous consequences." The explosion of creative activity among Latin Americans participating in this crucial process of redefinition stands as a major aspect of international cultural activity in our time.

This process is occurring at the same time that the traditionally dominant international power center (in politics, economy and culture) of North America and Europe have been faced with the urgent need to better understand the nature of Latin America and their relationship to it; and, to begin the long process of accepting and accommodating the greatly increasing ethnic and cultural diversity of their populations.

In Boston, Latinos are the fastest-growing minority population. None -the-less, they remain a largely invisible group, vastly underrepresented in the political and decision-making structures, and virtually ignored by the city's major cultural institutions. There is an increasingly urgent mandate, from both Latinos and from Anglos with whom they co-exist, to end this secrecy, which has passed for assimilation, and to generate public awareness of the importance of Latin America in our lives.

In LATINOAMERICA DESPIERTA: Art, Literature and Identity in Latin America Today, MCA, in collaboration with a coalition of local Latino cultural, community and educational organizations, will present a broadly-based view of the literature and visual art being produced today by Latin Americans, of culture from which this work arises, and of its importance to the seminal developments now occurring in the region. Questions of traditional versus contemporary values, of national or ethnic identity versus universality, of the relationship between the artists' individual identities to their social counterparts, and of the profound impact by the rupture with the past caused by colonization will be discussed by the writers and artists who are framing the agenda for cultural development in Latin America at this crucial time.

Each panel discussion will have as its participants a group of invited speakers from many parts of Latin America and from Boston Latino community. All presentations are free of charge, and open to the public. The program is scheduled throughout September, October and November. For a program schedule and further information contact Rachel Weiss at Visting Artists, 232-1555 ext 504.

2-D fine Arts Department
Report from Painting and Printmaking

FA 2-D is extremely proud of Henry Isaacs (co-ordinator of Printmaking) for his efforts in bringing the spectacular Marukis murals to Mass Art. Henry began this project over a year ago and has worked tirelessly toward the realization of this monumental event. Be sure to see the exhibit in the North Hall Gallery March 30 to April 28 1988.

Henry's energy and enthusiasm have also helped strengthen the Printmaking area. Print majors have doubled in the last two years and our facilities and equipment keep improving and expanding. The faculty in Printmaking this year are: Margie Simpson, Alvin Ouellet, Ethan Berry, Felice Regan, and Laura Blacklow. Heddi Siebel is on leave while completing a large commission and will return next year.

Our 2-D students have just installed their work in the All School Show entitled "Arteries." Many students worked long hours to prepare and renovate the old Roxbury Community College space where the exhibit is on view through April 22. One of our students Suze Kirwin deserves a standing ovation for her efforts at directing and overseeing this project this year. The exhibition itself demonstrates the scope of experimentation and intelligent, articulate imagery that our students can produce.

Yet another spectacular project underway is the "Black Cinema" presentations which has been organized by 2-D faculty Marcia Lloyd. Major films by black directors are showcased in this now nationally-recognized film event held at Mass Art, the ICA and the Boston Public Library.

Exhibitions of FA 2-D faculty works are too numerous to mention and suffice to say we are doing well both here and in New York. Watch local listings for faculty and alumni/ae shows. Current Painting faculty are: Dean Nimmer (Chair), Bill Brant, Jeremy Foss, Panos Ghikas, Sharon Dunn, Wladja McCarthy, Barbara Grad, Kofi Kayiga, Donna Rae Keegan, Tom Dempsey, John McNamara, Rob Moore, Ed Movitz and George Nick. Paul Celli and Dan Kelleher are currently on sabbatical. Special notice about Bill Brant: Bill underwent major eye surgery this Spring and is recovering well. I'm sure Bill would appreciate any good wishes from his former students. Cards can be sent to Bill's attention c/o Mass Art.



PERCEIVING LANDSCAPES;
Lecture Series

The Professional and Continuing Education Department offers the following lecture series; "Perceiving Landscapes," an anthropological and interdisciplinary approach to the meanings and the experiences of landscapes in Western societies.

The series is led by Judith Epstein, cultural anthropologist, post-doctoral fellow at the Dept. of Visual and Environmental Studies at Harvard University.

Lectures take place on Tuesday evenings from 7:00 - 8:30pm. Cost is \$5.00 per lecture.

April 12 *Fragmented Perceptions*; The new perceptions, the fragmentation of vision, the destruction of landscapes since the turn of the 19th-20th century.

April 19 *Modern Landscapes/Past Representations*; The ideology of modern landscapes; what representations hide, what landscapes show.

April 26 *Multiple Meanings, Variety of Experiences*; The aesthetics of everyday life.

May 3 *Aesthetics of Postmodern Environments*; Ambiguities of Post-modernism in architecture.

CHRISTA MCAULIFFE GRANT WINNERS

The state offers Christa McAuliffe Teacher Incentive Grants of \$1,000.00 a year for those outstanding students who are preparing to be teachers. Our College's Art Education Department is proud of its students who just received these grants: Connie Colter, Jane Menton, Ann Niederkom, and Ralph Watson. In this era of national education reform, the selection of our students is indeed a vote of confidence in them.

IMPORTANT
MCA NUMBERS

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President's Office - Ext. 200
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Diane Hayes, Staff Assistant

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Career Resources Office - Ext. 384
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Continuing Education - Ext. 337
Virginia Allen, Dean

Exhibitions Office - Ext. 550
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Library - Ext. 267
George Morgan, Acting Director

Public Information - Ext. 242
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Registrar's Office - Ext. 243
Paul Dobbs, Registrar

Student/Community Services - Ext. 372
Paul McCaffrey, Vice President

Visiting Artists Office - Ext. 504
Rachel S. Weiss, Director

BLACK AMERICAN ARTISTS AT THE MFA

The following MCA artists participated in the Massachusetts Masters Afro-American Artists at the MFA, celebrating 350 years of Black presence in Massachusetts.

Edmund Barry Gaither curated the exhibition. He has taught at the College, and will be coordinating consultant for a Regents-funded project to integrate the visual arts of people of color more fully into MCA curriculum, this Spring. He is also one of the five honorees for the 1988 MASSART Awards. Ellen Banks studied at MCA. Calvin Burnett studied at MCA and was for many years a member of the Design Department faculty. Dana Chandler graduated from MCA in 1967. Alan Rohan Crite studied at Massachusetts School of Art, and is a 1988 Honorary Degree awardee of MCA. Paul Goodnight graduated from MCA in 1975, and is an advisor to the Alumni Association. Napoleon Jones-Henderson taught in MCA 3-D department from 1974-78. Kofi Kayiga has been an MCA 2-D faculty member since 1981. Harriet Kennedy has taught in the Critical Studies department at MCA. Marcia Lloyd is tenured member of MCA 2-D faculty. Bryan McFarlane studied at MCA, is a part-time member of the 2-D faculty, and is exhibiting this spring in the North Hall Gallery. Ed McCluney has been a part-time member of the Art Education Department and is currently teaching in the Design Department. Benjamin Peterson teaches part-time in the 2-D department at MCA. Rene Westbrook graduated from MCA in 1980.

Thus, of the 34 artists reprinted in the exhibit, 13 (38%) have MCA affiliations, and seven studied here.

THE 1988 MASSART AWARDS

by Michael-john Zolli ('67)

On Thursday, June 16, 1988, the Massachusetts College of Art will host the second MASSART Awards. This ceremony was organized in 1987 to honor individuals whose time, energy, interest and support have helped to make Massachusetts a state where the arts, and artists, can thrive. Additionally, the evening is a means for the College to raise needed funds to support student and faculty initiatives that are not available through the annual budget. This year the ceremony will be held at Boston's sumptuous Four Seasons Hotel which, through the generosity of its General Manager, Hans R. Willmann, is hosting the evening at a greatly reduced cost.

The 1988 MASSART Awards will honor five individuals selected from a long list of notable nominees. The College solicited nominations from over 1200 arts organizations, corporations, foundations and interested individuals. The five honorees, each of whom has demonstrated outstanding dedication to the advancement of the arts, are: **Edmund Barry Gaither**, Director, Museum of National Center of Afro-American Arts; **Donald R. Melville**, Chairman and Chief Executive Officer (Retired), Norton Company (who now serves as President of the New England Foundation for the Arts); **Maud Morgan**, Painter; **Clara Wainwright**, Artist (and Founder of Boston's "First Night"); and, **An Wang**, Chairman of the Board and Chief Executive Officer, Wang Laboratories, Inc.

By popular demand, the Master of Ceremonies will be David Brudnoy, a respected radio talk show host and film critic. Mr. Brudnoy served in the same capacity last year, and he kept the evening lively with his thoughtful and witty comments and introductions. He will present each of the honorees with the stunning glass symbol of MASSART Awards which was designed by Dan Dailey of the MCA faculty.

As they were last year (alumni/ae purchased five of the thirty tables) MCA alumni/ae continue to be strong supporters of the MASSART Awards. Already this year, three alumni/ae have made generous contributions towards the program's success. Bill Hannon ('56) a faculty member and principal at Keohan & Hannon Associates, developed a striking design for the MASSART Awards' stationery, nomination forms and reminder cards. David Comberg ('78), a faculty member and senior designer at Digital Equipment Corporation, designed both this year's and last year's beautiful invitations and programs. And, Martha Voutas ('73), principal at Martha Voutas Productions in New York and chairperson of the MCA Foundation, purchased the first two tables to this year's ceremony, one of which she contributed to the Foundation for its use in developing prospective members of a new *Friend of the College* organization. The Friends group will consist of individuals who make significant contributions to support the work of students and faculty.

If you are interested in attending this most enjoyable and important event, don't wait. Last year they literally had to turn people away. Tickets cost \$125 per person (remember, \$50 is a contribution in support of student and faculty projects). For information, please call Mary Gagliano at the Office of Alumni and Development (232-1555 ext. 233). Hope to see you there!



'25
Mrs. H. Frances (Frost) Hawes, (Des), Cherry Hill, N.J., worked for Forbes Lito. Co., doing art work for well known companies. She had 2 children and continued with her own work after marrying in 1937.



'29
Esther (Berow) Heins, (Art Ed.), Marblehead, MA has been exhibiting at the Graham Arader III Gallery, in NYC, including a show this spring called Flowering Trees and Shrubs, The Botanical Paintings of Esther Heins, Abrams Publisher.

'30
Robert H. Blattner, (Des.), Rye Brook, NY., is a retired Art Director for Reader's Digest (34 yrs, 25 covers, many illustrations). Other positions and honors of Mr. Blattner include teaching at B.U. and the College of New Rochelle, N.Y., being the Art Director at Marchack & Pratt Adv. Agency, N.Y.C. He is represented in the Museum of American Illustration and was awarded a medal from the Art Directors Club of NY as well as a Scholarship in his name from the Society of Illustrators. His wife is also an alumni of MCA.

'33
Mrs. Esther Alan (Metcalf) Sills, (Des.), Rye, NY. She has been a contemporary, one of a kind jeweler for 30 years, selling privately and to galleries. She says this is the first time she has been contacted since she left school and, to keep her posted.

'35
Martha (Burnham) Humphrey, (Illus.), Waban, MA. Mrs. Humprey is the, author of 'An Eye for Music', illustrator of 'The Humor of Music' and of 'The Leopard's Daughter', and biographer of "Capt. Thomas V.Sullivan", the father of the Y.M.C.A.

Ruthe Cobb (Kupferman), (Des.&Ed.), Newton, MA., is a painting professor at MCA. She's had numerous one person shows in Boston (Francesca Anderson Gallery) and N.Y. Her late husband Lawrence, is a well known painter.

'38
Mayo Larkin, (Art Ed.), Newton, MA. Mr. Larkin went on to BU for a M.A. degree and then to MIT for a M.Arch in 1942. He is the former president of Larkin, Glassman and Prager Assoc. and is now with Mayo Larkin & Associates, Architects and Consultants, in Newton.

'39
Mrs. Dorothy E. (Schueler) Mussey (Costume Design), Centerville, MA. Mrs. Schueler received an Art Ed. degree from Syracuse in '62 and is now a retired Art teacher from the W. Genesee School District in N.Y.

DO NOT FORGET

Fill Out Your Alumni/ae Update Form!

'40
Philip Krevoruck, (Paint.), Long Beach, NY, got an MFA from Teachers College in 1950, and is now a retired teacher from the Uniondale School District in NY.

Esta Markowitz Rosenthal, (Des.), Swampscott, MA., is happy to still be painting (with Beach Sand).

Donald D. Spitzer, (Des.), Croton-on-Hudson, NY., is retired from Reader's Digest where he was the Senior Art Production Editor and International Coordinator of Art and Editorial for General Books Division. Before that he was the promotion Art Director for the NY Herald Tribune.

'41'
G. Philippe de Rosier, Sante Fe, NM, is interested in helping to begin planning a 50th year reunion for the class of 41.

'42'
Janet (Crocker) Enzler, (Costume Des.), Sparks, NV., has two sons. She has designed stained glass medallions for windows at St. Pauls Episcopal Church in Sparks, plus a needlepoint cushion for the Bishop's Chair.

'43'
Patricia (Phillips) G. Drew, (Des.), Barre, Vt. Ms. Drew has been self-employed as a piano teacher, and also exhibiting her paintings.

'48'
Alma (Mackenzie) Thompson, (Des.), Brockton, MA.. Ms. Thompson works as a correspondent for the Brockton Enterprise. Her son and husband also worked for the Enterprise as artist and reporter.

Mrs. Jeanne (Wells) Burch Winder, Denver, CO. Mrs. Winder is currently president of ARCS Denver. "We raise scholarship funds for students in the sciences." She is also working on a Corporate fund-raising campaign for the Denver Art Museum, and recently received the Minoru Yasui Community Volunteer Award, for her outstanding civic work over the past 27 years.

Mrs. Aldora (Roach-Guamera) Petterson, Harahan, LA., had her own gallery in Rockport, MA. When Tony Guamera died (also MCA graduate), she retired to LA. Remarried, she does ceramics with her second husband, and they live in Medomak Maine, May through October.

'50'
Janet (Streeter) Fowke, (Paint.), Harvard, MA., is an Editorial Artist for the Harvard Post. She has illustrated and written - "Hill Country", and illustrated "Shaker Holy Land" and "Transcendental Wild Cats". She is now doing a 12' x 20' mural. "We had a wonderful 30th reunion (cookout) at Jim Moroney's home."

'51'
Ramona Davis Horgan (Des.), W. Springfield, MA. Ms. Horgan works as an advertising manager for Levitz Furniture. She has four children - two of them have a video production co. in Boston.

'52'
James F. Warwick, (Art Ed.), Peconic, NY., received an M.A. and a PH.D. from Columbia Univ. in NY. He is now a professor at Queens College, the author of 2+ books, a jewelry designer, an advanced scuba diver, married & divorced with 3 children, all in the arts.

Jeanne C. (Gamlin) Vatne, (Fash.), Springfield, VT. is a Domestic Engineer. She exhibits her crafts in Vermont, and has one daughter.

'53'
Arthur Banda, (Paint.), Buglingame, CA., went of for an EdM at Lesley College, and also a degree from Yale. He is a former senior instructor at the Youth Guidance Center, MA., and also taught at Lesley College. He is retired from San Francisco Schools, and is currently an Art consultant to the Navy and Marine Corps and the Museum of San Francisco.

'54'
Bill Maloney, Saugus, MA. *The editors apologize for misspelling Bill Maloney's name in a previous issue.* Bill has won the coveted "Sagendorph Award", presented annually by Yankee Magazine, for his watercolor title "The Red Chairs". He has won numerous awards for this painting.

'55'
Sylvia (Carlos) Slattery, (Art Ed.), Wethersfield, CT, is a Librarian and Art Teacher. She has 6 children and has exhibited locally (CT).



'57'
Ms. Mary Desmond Lizotte, (Des.), Illus., Norwell, MA. exhibits at a number of galleries and Associations. She was the featured watercolor artist in the April issue of American Artist.

Roberta (Kirkland) Butler, (Art Ed.), Wicasset, ME., has been an Art Teacher in the Wicasset School Dept. She has four children and is president of the Wicasset Teachers Assoc., Representative Assembly Delegate to the Maine Teachers Association, and Special Services Committee.

'58'
Joanna D. Palmer, (FA-2D), Melrose, MA., is the coordinator of Religious education at the Parish of the Church of the Incarnation in Melrose.

Eleanor (Wright) Hinsey, (58'), Des., Waban, MA., went on for a Masters in Divinity at the Andover/Newton School of Theology.

Mary Alice (Hoffman) Treworg, (Adv. & Des.), Brunswick, ME., is a Buyer and Advertising Manager for Treworg Furniture Co. She also paints and shows regularly and would like information about Frances Forsberg, (58'), or Joan Washburn (57').

'61'
Joseph Martin Jr., (FA-2D.), Honolulu, HI., received an MFA from the Univ. of Hawaii in 67'. *"In 1979 I changed my name to John Ramapithecus (?) opened my own 'Gallery M', making frequent trips to London/Europe for drawings, photographs, collage, film.*

'62'
Carl W. Schubert, Dudley, MA., is the coordinator of the Art & Photography Dept. of the Dudley School District. He is the recipient of "Quo-Vadis Teacher of the Year, 1987-88 Award". Also received \$1,000 grant for excellence in teaching 87/88.

'63'
Paula (Piralno) Grimes, Natick, MA., had a show this Spring in Framingham, called "Mill Town Paintings" sponsored by a \$500 Natick Arts Lottery Grant.

'64'
Naomi Congalton, N. Pembroke, MA., is a lecturer at Lesley College where she received her M.A. in 1985. She has been designing courses in art history for undergraduate students.

Mrs. Mary Ann (O'Donnell) Simmons, (Art Ed.), Pembroke, MA., is an art specialist at Memorial Park School in Rockland, MA.

'65'
Tina (Nemiccolo) Forbes, (Fash.), Lexington, MA., is a pottery instructor at Wheelock College in Boston and also the owner of Tina Forbes Pottery in Lexington.

Carolyn (Misho) Cohen, (Art Ed.), Sherman, Ct. Ms. Cohen is an art teacher in New Fairfield, Ct., with over 700 students, and a 5yr old daughter. She recently completed 2 large murals.

Richard Doyle, Springfield, MA., Doyle, his gallery and studio, were on NBC's Today Show for a feature story called "Twig Painting", which highlighted Doyle's unique painting techniques. When asked *"What's the force behind your art? What kind of philosophy guides you?"* a chuckling Doyle replied *"Money"*.

Mrs. Carol (Flaherty) Mecagni, (Paint.), Woodville, MA., is a Fiber Artist. She has exhibited actively and been covered frequently by the media. She has been active civically, and has three children.

Sally E. (Hayter) Caswell, (Paint.), teaches part-time (Con't Ed.) at RISD, and is also self employed as an artist. She is affiliated with a number of galleries in RI., and also exhibits *"all over the country for 25 years."* She is illustrating a book of poetry for the RI Arts council, for whom she is an executive board member. Ms. Caswell has two sons.

Louis Christopher Valente, (Des.), Lynn, MA., is the Art Director for Simon & Schuster/Prentice Hall Publishers, Boston/NY. She has received numerous National, International, and Art Director's Club Awards, including: the 1984 Printing Industries of America Award for the best book cover, the Neo-Graphics Society Gold & Silver Time/Life Award for creative achievement, and the Art Directors Magazine Award.

Carol (Krasker) Winer, (Art. Ed.), Annandale, NJ., got her MA from Rutgers in Criminal Justice. She is now a teacher and special project coordinator for the Correctional Institution for Women (NJ), teaching and running craft industries that inmates produce crafts in, in order to give them the ability to earn money. She also creates silver jewelry.

'66
Diane Sawler Shaw, (Paint. & Illus.), Melrose, MA. is an art librarian for Melrose Public Library. She is active in the arts, and exhibits locally. Diane has one daughter.

'67
Janice E. Hartwell, (Paint.), Tallahassee, FL., received an MFA in Printmaking from Univ. of Mass. in 1969. He is now an Associate Professor of painting at Florida State Univeristy and is widely exhibited in Florida.

Mrs. Ruth (Arvanian) Bowker, (Paint.), Bedford, NH., recently recieved her M.Art.Ed. and has been teaching art in Bedford for 10 yrs. She will be exhibiting this fall, and has written a guidebook for teachers called *"Creativity Through Art."*

Sheila M. (O'Neill) Clough (Illus.), Waterboro, ME., is Head of the Art Dept., for Waterboro Schools. She is a chairperson for the Persent for Art Committee, a recipient of two innovative education grants, and also a freelance artist. She has three children.

'68
Mr. S. Michael Comite, (Des.), Swampscott, MA is President of Comite: Plus Design Associates and has won many awardsHe is also the father of a brand new baby boy.

Marilynne Kathleen Roach, (Illus.), Watertown, MA., is freelancing and has illustrated five books.

Ann Pember, (Fashion), NY., is married, has been a successful freelance commercial artist, and is now a full time watercolorist. She and her husband have also restored a victoria train station and developed and opened a resturant.

Marcia Ann Eastman Congdon, (Art Ed.), is an Art teacher in Milford N.H. She is in a Masters program at Antioch/New England, has traveled extensively in South America and has two children.

Kate Elizabeth (Pike) Keleher, (Fashion Des.), has worked as a buyer for department stores is the mother of two and happily married.

Jim Charles Stametelos, (Paint. & Illust.), Cambridge, MA., is a self employed seller of antique collectibles through a mail order catalog. He also does ads and illustrations.



William Andy Meler lives in NY (Berkshires) and has done an amazing variety of jobs. He was married for 15 years. *Thank you for compiling so much amusing and informative information on the class of '68.*

Suzanne Taylor Frizzell (Art Ed.), has been an Art Teacter for the last twenty years. She is on her second marriage. She says her children have four legs and fur.

Robert Bowser, (Adv. Design), Issaquah, WA. Mr. Bowser is a senior Art Director for a firm in WA. His brother, Derek, will be graduating MCA in June, 88'.

Patricia (Woodbury) Spencer, (Paint.&Illus.), Cooperstown, NY., operates "Patricia's Creations" (Doll Artisans).

Susan Lloyd Pierce Doucette, (Art Ed.), has been married for 21 years, and has 3 children. She was an art teacher for many years but is now freelancing.

Ralph Hamilton(Paint), Somerville, MA., was featured in a Boston Magazine Article, May '87 (photo of Ralph and painting) He shows with Thomas Segal Gallery in Boston, is in numerous Museum, Corporate and University collections, and is the recipient of many awards for his painting achievements.

'69 Robert Barsamlan, (Paint.), Dallas, TX., received his MA from SUNY Albany in 71'. He was the 69' class president and says he would love to have 20th class reunion. His paintings have been reviewed recently in The Dallas Morning News (Billboard Art Competition), Corporate Art News, and again in the Dallas Morning News for work "the best painter in the show", at the Edith Baker Gallery's 10th Anniversary Exhibit.

William (Ted) Spencer, (Indust. Des.), Cooperstown, NY is the curator for the National Baseball Hall of Fame and Museum in Cooperstown.

'70 Felice Regan, (Des.), Boston, MA is an instructor at MCA. She also works for the Graphic Workshop Studio in Fort Point Channel. They have produced a series of 13 images of endangered animals, and raised monies for this cause. The studio was featured in a Boston Globe article called "Vitalizing Wildlife Art" (with photo of Felice, dog, and one of her whale images). She does her studies at the New England Aquarium.

'72 Dr. Kathleen E. Connors, (Art Ed.), Meriden, Ct., received her M.E.D. and PH.D. from Penn State Univ. She is an art ed instuctor at Southern Ct. State Univ., and an editor of Women's Caucus Newsletter, National Art Education Association.

Janet Brown, (Art Ed.), Boston, MA. After teaching in public schools for many years, Janet now has her own interior design business called Janet Brown Interiors.

'73 James Francis Higgins, (Paint.), Boca Raton, Fl., is most recently working in Photography and Video, and affiliated with Studio 100. He has a 7yr old son.

'74 Roberta Baerlinger, has recently taken on the position of Senior Art Director at Kelley, Habib & John in Lawrence, MA. She was previously the senior art director at Scandinavian Design.

Paul Hughes, (Art. Ed.), Fall River Ma., is an elementary Art Teacher for Fall River Public Schools.

Judith Gorgone, (Illust.), will be one of 200 international Housewares and Textile designers on exhibit at Surtex '88, at the Jacob Javit Center, NY, May 9,10,&11.

'75 Stephanie (Younger) Colby, (Art Ed.), Athol, MA., is an Art teacher in the Athol School system. She has two sons, and does photography work for Cotter Communications.

Susan Klasky, (Art. Ed.), Medford, MA., received her M.Ed. from Lesley College in 77'. She is now the Calendar Editor of The TAB newspaper in Newton. She continues to do frec-lance calligraphic artwork.

'77 Laurie Polster, (MFA Print.), Berkeley, CA., is established as a graphic designer/illustrator and scenic artist. She is working in Theatre/Performance as a visual/scenic designer & also collaborating with other musicians, performers & artists on her own performance work/Lamp Productions. Her design work has won numerous awards and critical acclaim.

Richard Duggan , (Glass), Charlestown, MA., is Curator, exhibits & graphic design,at the New England Aquarium. He has done design work for numerous Museums and educational organizations and says "My sights have changed from being an 'inward bound' fine artist to more of an'outward bound' museum designer."

'78 Diane Ayott, (Art Ed.), Waban, MA., is a drawing instructor at North Shore Community College. She has been exhibiting at Lotus Art, Camb., MA., the Bravos Arts Gallery in Gloucester and the Corner Gallery in Salem.

James Lombardi, (Arch. Design.), Mr. Lombardi was promoted to Associate in the Architectural firm of Huygens Dimella Shaffer and Associates, Inc., in Boston, MA. The firm has a staff of 100 and is especially known for its 19 story office tower at 1 Memorial Drive in Kendall Square, and, the award winning renovation of Building 149 at Charlestown Navy Yard.

Bianca (Yani) Batteau, (Illus., Des.), Somerville, MA., is self employed as an artist. She was featured in the Boston Globe Magazine recently 'Illustrating Your Living Place'.

'80 Therese Bisceglia, (Sculpt.) Somerville, MA., is self employed as a fine artist. She will be exhibiting at the Washington Craft Show sponsored by the Smithsonian in April. In Oct., celebrations of Scottsdale Arizona will host four "meet the artist" nights for her.

Maryann Cocca-Leffler (Illus.), won the 1988 AIP Science-Writing Award for the book (illustrations) "Splash! All About Baths", published by Little Brown and Co., along with authors Susan Kovacs Buxbaum and Rita Golden Gelman. Maryann has illustrated several books for children; designed over 100 greeting cards and has work published in Parents Magazine and the Boston Globe. She has also done textbook illustrations for major publishers.

Joseph F. Hannaford, (Illus.), Derry, NH., is the art director of Merrill Associates, Inc., in Kingston, NH. He was with Computergraphic Corp. Advertising Dept., in Wilmington, MA., prior to that.

Carol Gregor was recently featured in the Feb. 88 issue of U & LC Magazine. Carol does detailed ink work with decorative letter

forms influenced by medieval illuminated manuscripts and typestyles. She is Boston based and has frequently illustrated for the Boston Globe.

Gregory Leonard, (Photo.), Framingham, MA., is working as a commercial photographer for Viking Productions in Hopkinton, MA. He has twin boys.

Larry R. Collins, (MFA Paint.), in an art instructor at the University of New Hampshire in Durham, NH. He has a one man exhibit coming up at the First Street Gallery in NYC, and won a 1988 New Hampshire State Council on the Arts Fellowship.

'81 Perry DeVecchis, (Des.), Boston, MA., is a designer, art director for Trans National Travel in Boston. Also freelances.

Mauren O'Conner, (Paint.), Auston, MA, is a command center operator for the Museum of Fine Arts, (Boston) and also shows at the Clark Gallery in Lincoln.

'82 Susan Champeny, (Print.), Worcester, MA., is an informational graphics designer for CW Publishing-Network World Publishing, Inc., in Framingham.

Claire M. (Carney) Griffin, (Des.), Dorchester, MA., is a promotion classified artist for the Patriot Ledger in Quincy. He is also a calligrapher for calligraphics.

LeeAnn Gustafson (Des.), Minneapolis, MN., is a partner in the firm Ultra Creative, Inc. She says "Hi to Bob Coppola!"

Stephanie M. DeGeorge, (Paint.), Fort Point Channel, Boston, MA., is self-employed as a graphic artist/painter. She is also pursuing computer graphics.

'83 Michael Joyce, (Illus.), Brookline, MA., is self-employed as an architectural designer - illustrator. He is entering graduate school this fall, for his M.Arch.I.

Frances Andahazy, (Art Ed.), Brighton, MA., is an art specialist for Watertown Public Schools and also presently operating a successful business called Party By Design, specializing in creating spacial illusion for theme parties (The Ritz, 4 Seasons Hotel, Schraft Building, American Mutual, many others.) Recently recreating movie scenes in video store windows in Boston., working toward publication.

'84 Eva Robbins (Art Ed.), is a program manager (special events) at The Children's Museum in Boston. She also does consultant work for a Museum Evaluation Company called People, Places and Design, and coordinated with Henry Issacs (MCA Faculty) steamroller printmaking at the Children's Museum.

Diane Fong, (Art Ed.), San Diego, CA., is a media designer at Advanced Development Corp. She says she misses the East Coast's cultural centers.

Nancy Rider, (3-D.), showed recently at the Kingston Gallery in Boston, MA. She is president of this artist cooperative gallery.

'85 Kathleen Latus, (Des.), is a graphic designer for the Design Group of Boston. She married Robert Ryan (also an artist) this summer.

Karen (Rossow) McLeod (Paint.), Winthrop, MA. married Keith McLeod this summer.

Jill Sherman Ellison of Harwich, MA. recently won a first place award for the best illustration from the New England Press Association's Better Newspaper Contest. There were entries from 192 newspapers across New England. The illustration was originally published in the Cape Cod Times.

Nicole Shatswell (Art Ed.), is currently teaching in Salem, MA. She is also teaching a series of art workshops at the Phoenix Enrichment Center, introducing students to a variety of media.

Carol Anne Connors (Des.), Princeton, MA., is a merchandising manager (recent promotion) for Goudnow- Pearson in Gardner, MA.

'86 Karen Walte,(Illus.), Allston, MA., is a production designer for Image Consultants, Inc., in Brookline.

Lois A. Bergenon , (Art. Ed.), was recently involved in the 6th annual "Las Posades" a bi-lingual multicultural children's festival, at the Villa Victoria Cultural Center in Cambridge, MA.

Klilla Maishy, (Art. Ed.), is a Boston art teacher and currently exhibiting at the Brockton Public Library.

David A. Parziale, (Sculpt.), Revere, MA., is a manager for A.B.C. Discount Tobacco. He has also exhibited his humourous sculptures at South Boston Distillery Group Gallery, the Art Institute of Boston, and the Boston Common.

'87 Jan Testori, (Fash. Des.), NY, NY., is a designer for New York RTW/Accessories.

BALLOT FOR 1988 BOARD OF DIRECTORS

Listed below is a proposed slate of Directors submitted by the Alumni Association Nominating Committee, for which we seek your ratification. Should you wish to vote for an alumnus/a who is not listed, please do so in the "write-in" space provided. You may vote for no more than a total of five (5) names. Biographical sketches of nominees follows:

Thomas Burke: Tom is a professor in the design department at MCA where he has worked from 1963 to the present. He has held positions as Department Chair, Dean of Admissions, and Resistrar at MCA as well as at other colleges. Tom is a professional designer, and the owner of Burke Communications. Tom has served on several committees and advisory boards throughout his career, and has been the recipient of many distinguished awards.

Ruth Cobb: Ruth is a painter, and wife of the late MCA professor Lawrence Kupferman. She has paintings in many world renowned museums and galleries. She has been featured in serveral books and publications throughout her career, and has received numerous awards from artists societies and Academics. Ruth is listed in *Who's Who in American Art*.

Andree Cordella: Since graduating from MCA in 1977 with a BFA in design, Andree has held the following positions. Senior Designer and Associate for eight years at Gunn Associates; Associate Design Director at Hill, Holliday, Connors and Cosmopulos; and, now owns Cordella Design under the aegis of Omnicom International and in association with Ingalls, Quinn & Johnson. In her 10 year career, Andree has received numerous awards - regional and national - and has been profiled in numerous books and magazines.

Karen Sadberry Daley: B.F.A., 1976, Art Education - Karen is an Art Teacher at the Hennigan Elementary School in Boston for grades K-5. Ms. Daley is also the Coordinator of the Chapter 188 (school improvement fund), which is a multi-cultural arts awareness program.

Judith Gorgone: Since graduation Judith has worked as an art director for serveral design studios and corporations. Her corporate employment included: ABCD, DTS/National Semiconductor, Digital, and Teredync. She presently has her own freelance design studio, specializing in Surface design, producing licensed design for use on stationery, giftware, and housewares products. Judith has received several awards for her designs throughout her career. She is the editor of *Perspectives*.

Five Board of Directors each for a 3-year term beginning May 1988.

Nominee	Write-In
☐ Thomas Burke ('58)	
☐ Ruth (Kupferman) Cobb ('35)	
☐ Andree Cordella ('71)	
☐ Karen Daley ('76)	
☐ Judith Gorgone ('74)	

Each Ballot Must Be Signed, Dated and Received before the close of the day May 22, 1988 in order to be Valid

Alumnus/a Signature	Date	Class
Send Ballot to: Massachusetts College of Art Alumni Association c/o the Office of Alumni Affairs and Development 621 Huntington Avenue, Boston, MA 02115		

ALUMNI/AE UPDATE

Please print or type clearly

Name:(Ms/Mr.)

Please indicate last name when at Mass Art, if different from above

Home Address Apt

City State Zip

Is this an address correction? YES NO

Telephone-Home ()

Spouse's Name Alumnus/a YES NO

Years of Attendance at MCA:

Respondent Graduate YES NO

Spouse Graduate YES NO

Class Year, Depart., Major: Respondent

Spouse

Date of Birth: Respondent Spouse

Social Security Number: Respondent

Spouse

Graduate School Name, Year, Degree:

Respondent

Spouse

Employer: Respondent

Title:

Address

City State Zip

Telephone ()

Employer: Spouse

Title:

Address

City State Zip

Telephone ()

Affiliation(s)

Please add any additional information you would like to share about family, work, recent or planned exhibits, etc.

I would like to participate in the Association's activities, please contact me for the following:

Class Reunions Exhibitions Newsletter
Career Resource Projects Fundraising General Assoc.
Other

Please help us to find alumni/ae whom we may have lost track of. Use additional sheets if necessary. Thanks.

Name Class

Address Apt

City State Zip

Telephone-Home () Business()

We welcome any comments you might have to help us make the Alumni Association serve you.



The College of Art
621 Huntington Avenue
Boston, Massachusetts
02115

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1873

Massachusetts Normal Art School

produces students to be competitive

with European markets in the textile

industry. Art for the masses is recog-

nized in Boston.



**An Exhibition of Art and Design
for Commerce by Massachusetts
College of Art Alumni/ae** will be the
first major exhibit of its kind held at our school. Scheduled
for May 1989, the exhibit will recognize the high
level of creative thinking, imagination, and communication
skills practiced by our alumni/ae.

Fifteen to twenty-five former MassArt students will be
chosen by a distinguished panel of judges for inclusion
in this show. All alumni/ae involved with the coordination,
creation, or production of art and design for commerce
may enter. This includes advertising art directors,
graphic designers, illustrators, industrial designers, and
commercial photographers.

Eligibility

Alumni/ae of the Massachusetts College of Art including graduates
of the college and individuals who completed at least one year of
full-time study.

Categories

Advertising Art Direction

Commercial Photography

Graphic Design

Illustration

Industrial Design

Entries

No more than 15 pieces per entrant may be submitted.

Each entry or series (campaign) submitted must be labeled with the
alumni/ae name and phone number secured to the back.

Each entry submitted should be numbered: 1 of 15, 2 of 15, etc.

Submissions should be no larger than 36" x 42". Slides may be

submitted for pieces larger than 36" x 42".

Slides should be labeled and numbered the same as print and submitted in a plastic slide sheet.

Video submissions should be either 1/2" or 3/4" format and labeled and numbered the same as print entries.

All entries become property of the Massachusetts College of Art Design Library. Entries will be returned only if a self-addressed stamped envelope is included.

Judging

Participants will be selected by a jury of independent, industry-recognized professionals representing each of the five categories.

To achieve as objective a viewpoint as possible, the jury as a whole will have to vote to include, or omit, any applicant.

Deadline

All entries must be received by the Office of Alumni and Development, 11th Floor, Massachusetts College of Art, 621 Huntington Avenue, Boston, Massachusetts 02115, no later than 4:00 p.m., Thursday, December 1, 1988.

Notification

Entrants will be notified by the first week in January, 1989.

Typography: Saturday Typographers Printing: Custom Elvot Publishing

Entry Form

Name: First	M.I.	Last
Last name while at MassArt, if different from above		
Home Address		
City	State	Zip
Telephone (H)		

Years of attendance at MassArt		
Graduate ☐ Yes ☐ No		
Class Year		
Department		
Major(s)		
Employer		
Title		
Address		
City	State	Zip
Telephone (W)		

Entry Category
☐ Advertising Art Direction
☐ Commercial Photography
☐ Graphic Design
☐ Illustration
☐ Industrial Design

Number of entries submitted

If you know of other alumni/ae who may be interested in this exhibition please indicate their name and address below or call the Office of Alumni and Development at 617.232.1555.

Name		
Address		
City	State	Zip
Telephone (H) (W)		



1989

**Massachusetts College of Art Alumni
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